

AN ART PROGRAM FOR A LATIN-AMERICAN SENIOR HIGH SCHOOL

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AN ART PROGRAM FOR A LATIN-AMERICAN SENIOR HIGH SCHOOL

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CHAPTER I

INTRODUCTION

The Problem

The writer has been chairman of the art department of Bowie Junior-Senior High School, El Paso, Texas, since 1944. Art was deleted from the curriculum of the public schools of El Paso during the depression years, and--from the time of its reinstatement in 1939--to 1944, art in Bowie Junior-Senior High School was under the direction of a teacher with little art training. An art supervisor is not provided for the El Paso Public Schools; therefore, the art program of each of the seven high schools has been left to the discretion of the individual art teachers.

Since 1944, the writer has gradually reorganized the art department and has attempted to develop an art program that will better meet the immediate and future needs of the Bowie Junior-Senior High School students. In September, 1955, the new three-three plan will replace the two-four plan on which this program was based; therefore, it has been necessary to re-examine the offerings. The proposed program, to go into effect in 1955, is the subject of this study: An Art Program for a Latin-American High School.

Scope of the Problem

This study is concerned with the development of a basic art program to meet the special needs of the Latin-American senior-high-school art student. Six basic units for the first year will be presented as a foundation of the three-year art program. The advanced courses which may be chosen as electives during the junior and senior years will also be discussed. The study is based on approximately ten years of observation and experimentation by the author in the art department of Bowie Junior-Senior High School--a 100 per cent Latin-American high school--in El Paso, Texas.

Outline of the Study

Chapter I serves as an introduction to this study. It presents an over-all picture of the school itself and discusses the specific problem of the Latin-American high-school student. Particular attention is given to the personal characteristics, ancestral background, and home environment of the Bowie Junior-Senior High School students.

Chapter II states the general philosophy of Bowie Junior-Senior High School and the objectives of the high-school art program under the old two-four plan. It presents the requirements for art teachers, data for appraisal of art students, and a discussion of the art budget.

Chapter III submits the proposed high-school art program, to become effective with the inauguration of the three-three plan. Six basic units are discussed fully as a foundation for the advanced art courses, and appropriate consideration is given to these proposed specialized courses.

Chapter IV serves as a summary and makes recommendations for further study of this problem.

Procedure

A questionnaire, seeking information on the art program in cities of comparable size to El Paso, was sent to 110 cities with a population of over 100,000. The results showed the definite awareness of teachers in the art education field to the over-all needs of well-developed art programs for Anglo-American students. However, not one reply from cities with large Latin-American populations,--for example, San Diego, Los Angeles, and Phoenix--indicated any special consideration of the exceptional problems of the art student of Mexican descent. Moreover, the art courses of study from other cities in Texas having large Latin-American populations were collected. They revealed that with one exception--Corpus Christi--no organized attempts had been made to adjust the art curriculum to meet the special needs of the Latin-American group.

Looking forward to an improved course of study for the senior high school, frequent conferences between the writer

and the other art instructors and inter-classroom visits were instituted. Individual problems encountered in the classrooms were discussed. Co-operation was requested and valuable suggestions were received from both the junior- and senior-high-school counselors, the home-room teachers, the junior- and senior-high-school supervisors, and the public-school psychiatrist. Frank Pollitt, the principal; Byron England, the Curriculum Director of Public Schools; Mortimer Brown (and earlier, A. H. Hughey), Superintendent of Public Schools; and Lynn B. Davis, director of the school budget, gave enthusiastic support to the project. In-service meetings with art teachers from the other El Paso secondary schools also contributed a part in the development of the art program.

Close personal contact of the instructors with individual students was effective in establishing a friendly relationship between pupil and teacher, which led to a more comprehensive understanding of the students' racial differences and personal and emotional problems.

Description of Bowie Junior-Senior High School

Bowie Junior-Senior High School has been a two-four, accredited high school, consisting of grades seven through twelve. The new three-three plan will replace the two-four plan in September, 1955.

The School

In 1954 the school had a 100 per cent Latin-American enrollment of approximately 800 junior- and 1000 senior-high-school students. Of this number, 25 were tuition students from Juarez, across the Border.

The school zone.--Bowie Junior-Senior High School is located in the center of the South El Paso area. Situated in the much disputed Chamizal Zone, an area of land claimed by Mexico, its physical environment encompasses to the east, Cordova Island, Mexican territory; to the west, the slum district which follows the American course of the Rio Grande north to Smelertown; to the south, the squalid and sordid settlements of the international border; and to the north, the manufacturing plants and railroad yards, with the school zone terminating at the business district of El Paso.

The school plant.--The school plant, organized on the plan of a campus school, covers an area of forty acres. The site is transversed both by a railroad spur and a canal, and it maintains its own irrigation system.

There are approximately ten buildings on the school campus and provision has been made for additional structures. Of the ten buildings the two largest comprise most of the classrooms. The newer main building, fairly modern by recent standards, houses the majority of the high-school classes, and contains an auditorium, the high-school library, and separate gymnasiums and showers for boys and girls.

The older original building accommodates all classes on the junior-high-school level as well as the senior-high-school mathematics and art departments, an auditorium, the junior-high-school library, and the school laundry. A new addition to this building will be completed by October, 1955, and the art department will occupy the two new well-equipped rooms in this wing.

Besides the building sites, campus divisions provide for physical education classes, the farm laboratory, the R. O. T. C. program, and athletic activities.

The personnel.---School personnel includes the principal, two assistant principals, and a faculty of ninety instructors. Other agents are the business manager, the school secretary, the attendance clerk, the two counselors, the nurse, the field worker, the textbook custodian, the cafeteria manager, and the maintenance force.

The curriculum.---Bowie Junior-Senior High School is affiliated with the Southern Association of Colleges and Secondary Schools and with the Texas State Department of Education. This affiliation, as in other Texas schools, is necessary to fulfill college entrance requirements.

Under the old two-four plan, any student holding an eighth-grade certificate of promotion from an accredited grammar school could be admitted to the ninth grade of Bowie Junior-Senior High School. Eighteen credits were required for graduation. Two graduation routes, the College Preparatory Route and the Non-College Route, were offered.

The new three-three plan calls for alterations in the new certificate of promotion, because of the addition of the ninth grade to the junior high school. The four-year-high-school graduation requirements will also be modified by the change to the three-year-high-school plan. The year-by-year course unit requirements, however will remain the same.

Table I shows the general requirements for graduation from Bowie Senior High School under the old two-four plan, Non-College Route. It will be noted that this program places emphasis upon vocational subjects and that art may be the major subject for a student choosing this route.

TABLE I

GENERAL REQUIREMENTS FOR GRADUATION FROM BOWIE SENIOR
HIGH SCHOOL UNDER TWO-FOUR PLAN:
NON-COLLEGE ROUTE

Title of Course	Number of Units Required
English	3
Mathematics	1
Social Science.	2
Science	1
Speech.	1
Physical Education (Boys and Girls)	4*
Homemaking (Girls).	1
Manual Training (Boys).	$\frac{1}{2}$
Mechanical Drawing or Vocational Agriculture (Boys)	$\frac{1}{2}$
Electives (including art)	7

*Boys earn one of these units in R. O. T. C., which is required in their junior and senior years.

Table II presents the general requirements for graduation from Bowie Senior High School under the new three-three plan, Non-College Route. In addition to the six elective units which may be earned in art, others may be added if some of the other courses, which--as the Table indicates--may be taken in the ninth grade, have been finished when the student enters senior high school. Thus,

TABLE II

GENERAL REQUIREMENTS FOR GRADUATION FROM BOWIE SENIOR
HIGH SCHOOL UNDER THREE-THREE PLAN:
NON-COLLEGE ROUTE

Title of Course	Number of Units Required
English (1 unit may be taken in the ninth grade)	2
Mathematics (the unit may be taken in the ninth grade) . . .	1
Social Science	2
Speech	1
Science (the unit may be taken in the ninth grade)	1
Homemaking (Girls) (the unit may be taken in the ninth grade	1
Physical Education (Boys and Girls).	3*
Electives (including art).	6

*Boys earn one of these units in R. O. T. C. which is required in their junior and senior years.

by comparing Table I with Table II, it will be seen that the new plan will provide an opportunity for an expanded art program, the possible number of art units being raised from 2 to 3.

Table III shows the general requirements for graduation from Bowie Senior High School under the old two-four plan, College Route.

TABLE III

GENERAL REQUIREMENTS FOR GRADUATION FROM BOWIE SENIOR
HIGH SCHOOL UNDER TWO-FOUR PLAN
COLLEGE ROUTE

Title of Course	Number of Units Required
English	3
Mathematics	2
Social Science.	2*
Science	2*
Foreign Language.	2*
Physical Education. (Boys and Girls).	4**
Electives (including art)	7

*Student must select 2 units each from any 2 of these courses.

**Boys earn one of these units in R. O. T. C., which is required in their junior and senior years.

By comparing Table III with Table I, it will be observed that under the old two-four plan seven elective units could be taken by high-school students, regardless of the graduation plan chosen.

Table IV presents the general requirements for graduation from Bowie Senior High School under the new three-three plan: College Route.

TABLE IV

GENERAL REQUIREMENTS FOR GRADUATION FROM BOWIE SENIOR
HIGH SCHOOL UNDER THREE-THREE PLAN:
COLLEGE ROUTE

Title of Course	Number of Units Required
English (1 unit may be taken in the ninth grade)	2
Mathematics (1 unit may be taken in the ninth grade)	2
Social Science	2*
Science	2*
Foreign Language	2*
Physical Education (Boys and Girls)	2½**
Electives (including art)	6

*Student must select 2 units each from any 2 of these courses.

**Boys earn one of these units in R. O. T. C. which is required in their junior and senior years.

By comparing Table IV with Tables II and III, it can be seen that the student who elects the three-three College Route, and who has completed two academic courses in the ninth grade, may have two extra free periods which will permit him to take two more advanced, specialized courses in art; that is, the number of art units allowed will be raised from six to eight. This is one more unit than the maximum allowed under the old plan.

In addition to the required subjects for graduation, students will continue to have the privilege that they had under the two-four plan of choosing any or all of five other courses which count one-fourth credit each. These include:

(1) Aztec--techniques in assembling material for the publication of the school annual, The Aztec.

(2) Library science--principles in the organization and work of the library.

(3) Audio-visual education--principles in the operation of the 16-mm silent and sound projectors.

(4) Driver education--instruction in both theory and practical application of safe driving.

(5) Courtesy--assistance to the administration and faculty in carrying out specific duties.

Course No. 1 offers valuable training to students who will later seek employment as commercial artists, while Course No. 3 will be useful to art students who expect to become teachers of art.

Extra-curricular activities are an important part of the school program. Memberships in various clubs and organizations are available to interested students, and numerous social functions are sponsored by the school. Art students get double satisfaction from these activities since, besides general participation, they are usually responsible for posters and decorations.

The Students of Bowie Junior-Senior High School

The elementary feeder schools of South El Paso send approximately 800 seventh- and eighth-grade pupils to Bowie Junior High School annually. The Bowie Senior High School has an estimated enrollment of 1,000 students. A minority of this enrollment consists of students from other school zones who prefer Bowie Junior-Senior High School to an Anglo-American High School.

General Educational Outlook of Bowie

Junior-Senior High School Students

The percentage of Spanish-speaking scholastics in El Paso is 68.2. The high rate of juvenile delinquency (it ranks seventh in cities of comparable size in the United States) has been attributed to the low economic level and the apathy of parents of the Latin-American population. For these reasons, a major responsibility has been placed upon the public schools in the handling of juvenile problems.

The Texas State School Law permits a student to leave school at the age of sixteen to work. For grades seven through twelve in Bowie Junior-Senior High School, the age distribution ranges from eleven to over twenty-one. For economic reasons, and because the students of Mexican descent are over-age in comparison with Anglo-American children at the same grade level, approximately $66 \frac{2}{3}$ per cent will withdraw before completing junior high school. For other

reasons, an equal percentage will never complete the requirements for high-school graduation.¹ A minority of students leaving school at the junior-high-school level will become wage-earners; others will enlist in some branch of the military service upon reaching the age of eighteen; still others will become involved in juvenile gangs which are prevalent in South El Paso, or become embroiled in more serious aspects of border vice, eventually to become inmates of a penal institution. Students leaving school at the secondary level are usually gainfully employed unless they volunteer for military duty. Some of the latter will re-enlist as regular military personnel, and a small per cent will return to complete high school and to attend college under the G. I. Bill of Rights. Follow-up on other withdrawals reveals that (1) some students are needed to help in the home, (2) personal or family illness has intervened to terminate the educative process, (3) some have married, and (4) some have moved with their families out of the city.²

One of the goals of the Bowie Junior-Senior High School area has been the instillation in the minds of Latin-American families of the advantages of a secondary education, and it

¹Algernon Coleman, English Teaching in the Southwest (Washington, D. C., 1940), pp. 6, 9.

²Pupil Population and School Community, Cooperative Study of Secondary School Standards, (Washington, D. C., 1950), p. 6.

has been gratifying to note the favorable reaction of students and parents to this aim. Because of the students' general interest in art courses, an improved art curriculum will offer an important means of furthering this general goal.

Ancestral Background of Bowie Junior-Senior

High School Students

The proximity of Juarez, Mexico, just across the Rio Grande, has sustained the Latin-American's allegiance to his mother country and has been detrimental to a complete understanding of his adopted nation. Close contact with relatives living in Juarez is responsible for the sole use of the Spanish language in most of the homes and the maintenance of the beliefs and traditions of the Latin-American heritage.

Home Environment of Bowie Junior-Senior

High School Students

Students in the Bowie area live in a low-rent district, and while some homes are consistent with healthful American standards, most of the houses and apartments in the tenement section have deplorable sanitary conditions. Most parents retain third-generation United States citizenship, but have had little formal education and can converse freely only in Spanish. Most families subscribe to either an English or Spanish daily newspaper, and almost all own a radio or

television set. Very few own cars; so the children seldom experience trips to surrounding areas. Most of the wage-earners are engaged in work of a non-professional nature--as laborers, truck-drivers, bartenders, or shop employees.

Racial Attitudes of Bowie Junior-Senior

High School Students

The Latin-American citizen's awe of American government and democratic principles has instilled in him an uneasy sense of social and economic awareness and an attitude of defensiveness and aggressiveness. His social consciousness has sought refuge in the religion, music, language, art, and traditions of his native land. He has thought in Spanish and has attempted to assimilate the customs and tongue of a new world without a complete subjugation of his Mexican heritage. In high school, the Latin-American's constant search for beauty, lacking in his environment, is revealed in his personalized interpretation in the field of artistic endeavor. He identifies the high school as the focal point of his world; the horizons beyond seem to present insurmountable obstacles within his limited economical status; therefore, his search for economic security is likely to be channeled through courses leading to jobs with a pertinent artistic element, in which he finds his greatest personal satisfaction.

Preparation for Life Work

The primary consideration in the Bowie Junior-Senior High School is the development of educational experiences for present and future living in American democracy. The economic status of most students precludes college attendance; so emphasis on occupational orientation in every subject in the curriculum is essential. The program of studies is in a continuous process of improving and changing to meet the needs of the bilingual student. Agriculture, homemaking, and industrial arts stress vocational activity and are instrumental in securing gainful employment for the students enrolled in these course. Speech, English, and social studies have a particular responsibility in developing economic, social, political, and religious interests which will contribute toward participation in the American way of life, and they have accomplished much toward strengthening the cultural ties of the Latin-Americans to the city. Business education, distributive and commercial, has raised the economic level of participating students and has thus permitted them to raise their social status in the community. Because of the Latin-American background of pupils in the Foreign Language Department, great strides have been made in promoting friendly international relationships. Exchange assemblies of the Bowie Pan-American Club with those of Juarez schools and participation of this club in programs of Juarez civic organizations have been effective in

advancing better understanding of the two cities. Efficient R. O. T. C. instruction has proved of invaluable aid to male students who enlist in some branch of military service. The success of Bowie Junior-Senior High School graduates in the advertising art field has created a demand by local merchants for their services. Thus, all departments of instruction are working toward the same end, and each individually, has the challenge in planning a better course of study for the newly organized three-three high school.

CHAPTER II

THE SENIOR HIGH SCHOOL ART PROGRAM UNDER THE OLD TWO-FOUR PLAN

General Philosophy of the Bowie Junior-Senior High School

During the five years prior to 1955 much progress was made in El Paso high schools toward developing a general philosophy and clarifying objectives, which in turn have played--and will continue to play--an important part in the development of the high-school art program.

The general philosophy of the Bowie Junior-Senior High School was stated as follows:

A. We believe the school should emphasize the development of democratic American ideals both in theory and practice by:

1. Making the children of this area feel without reservation that they are actually an integral vital part of their own country.

2. Fostering an acceptance and a desire to live in and contribute to a democratic society.

B. For a successful fulfillment of these ideals the child must develop the ability to read, write, and figure. He must also learn to speak in good English, listen effectively, and to follow directions to result in security, satisfaction of a job well-done, critical thinking, and problem solving.

C. In order for the child to successfully experience these intellectual developments, he must be physically and mentally healthy. We believe the health needs of the child can best be determined through:

1. Yearly physical examinations with effective follow-up measures.

2. Supervised exercise and recreational activities.

3. Added emphasis on personal health habits.

To stimulate mental health by:

1. Presenting work adapted to various levels of ability in the classroom.

2. Developing a balanced, maturing personal sense of values by instilling in the child a reverence for God, a respect for his fellow man and constituted authority.

D. We believe that the child in this area is possessed with an esthetic need which should be satisfied by developing an appreciation of beauty in art, literature, music, and nature.

E. We believe that the schools in this area have a peculiar problem in community service and should assume a greater responsibility toward community living.¹

Objectives of the Art Program Under

Old Two-Four Plan

In conjunction with the other art instructors the following objectives of the art program were developed by the writer:

1. Art experience should stimulate thinking which will develop into the total learning of the individual.

2. Art should be a part of daily living, for modern art is found everywhere--not only in the fine arts, but also in the useful arts: in clothing, in the home, in advertising, and in industry.

3. Art should provide an emotional outlet through which the inner feelings and thoughts of the pupils project themselves.

4. Art experiences should extend into exploration of many materials and techniques, opening wider the field of self-expression and discovery.

¹A Comprehensive Analysis of the El Paso Public Schools, Reports of the Evaluating Committee, The Board of Education, El Paso, Texas, 1950, p. 239.

5. Art experiences should provide for vocational guidance, as preparation for college or for life work.

6. Art experiences must help all students develop an appreciation and knowledge of their art heritage and create a recognition and an understanding of contemporary art.

Requirements for Art Instructors

By raising the standards which art instructors must meet, the quality of instruction has gradually been improved. During the past five years, all art instructors at Bowie High School have been required to have a bachelor's degree, with a major in art, from an accredited institution. Previous teaching experience has not been compulsory, but since 1949 the following general ratings have been in use by the El Paso Board of Education:

1. Intellectual efficiency
2. Emotional stability
3. Human relations
4. Understanding of pupils
5. Classroom management and direction²

Records and Tests for Appraisal of Students

Under the old two-four plan no art aptitude tests were given for placement of art students. Art has always been

²A Guide to a Self-Evaluation Study for the El Paso Public Schools, (El Paso, 1949), p. 13.

elective and the Latin-American student needs no inducement for enrollment in art classes; his preference for art as an interest area has been manifested since Bowie High School was first organized. The Kuder Preference Test, given to all low-eleventh-grade students has consistently indicated high percentages in artistic scoring. Permanent record cards in the majority of cases reveal excellent grades for students in art on the elementary and junior-high-school levels. The number of students who would like to elect art courses in high school has always far exceeded the number who could be accommodated in the classes offered.

Grading System

The Bowie High School Student Directory and Handbook presents the following grading system as required by the El Paso Public School Systems:

Grade	Range	Explanation of Grades
A+	97-100	Superior
A	91-96	Excellent
B	82-90	Good
C	73-81	Average
D	72-70	Passing
F	Below 70	Failure ³

³Student Council of Bowie High School, Bowie High School Student Directory and Handbook (El Paso, 1954), p. 11.

Report cards are issued six times a year at intervals of six weeks. The art department does not require the periodical tests compulsory in most other departments, and evaluation of the student's work is based on terms of total accomplishment rather than on skill or ability. Student work is exhibited in display areas throughout the school plant. The high level of average accomplishment probably accounts for the fact that the Latin-American student displays little envy or sense of inferiority because of another's superior work. On the contrary, he enjoys the competition, and the exhibition of another's work creates an incentive in him to improve his own. Everyone who makes an effort can produce something worthy of display.

The Course of Study

As stated in Chapter I, there has never been a general art course of study for the El Paso Public Schools. The program followed at Bowie Junior-Senior High School developed gradually through an attempt on the part of the art teachers to create a workable outline of courses for the art department. Handicapped by an inadequate budget, lack of sufficient library facilities and visual aids, and poorly equipped art rooms, there was much preliminary work to be accomplished before the art curriculum presented in Table V was evolved.

Table V shows the art courses in the senior-high-school curriculum under the old two-four plan. It was impossible to adhere to the sequence as planned since the requirements of the academic courses necessitated the placement of beginning students in classes with advanced students when conflicts arose.

TABLE V

THE ART CURRICULUM IN BOWIE SENIOR HIGH SCHOOL
UNDER THE OLD TWO-FOUR PLAN

Title of Course	Number of Course
Lettering, color theory, figure drawing	Art I
Outdoor sketching, design elements, history of painting	Art II
Beginning poster work, aerial perspective, history of architecture	Art III
Linear perspective, life drawing, history of sculpture	Art IV
Principles of composition, interior design, costume design.	Art V
Posters, cartooning, illustration.	Art VI
Special problems (to be selected according to students' interests).	Art VII and Art VIII
Advanced lettering, poster work, illustra- tion, and reproduction processes.	Commer- cial Art

Planning that will overcome this difficulty will be one of the objectives in organizing the new courses of study.

As the Table indicates, despite an attempt at organized courses, there is a lack of continuity in the program. Other than the commercial art course, no specialized courses were offered to meet the particular needs of the Latin-American student.

Teaching Aids

Although the El Paso Public Schools have purchased a few films on art, none of them was found suitable for high school students. Such films as were available were on the elementary- and junior-high level. Prior to 1950 only two art magazines were available in the school library, and art books were inadequate in number and in coverage of the several art fields with which students should become acquainted. There were no teaching portfolios. While steps have been taken during the last five years to counteract these deficiencies, a better system will be inaugurated when the three-three plan goes into effect.

The Art Budget

In 1946 the meager sum of \$150.00 was allotted to the art department for expendable supplies. No allowance for art books and magazines to be kept in the art rooms was

made. The budget was gradually increased until it reached \$750.00 in 1954.

The procedure followed to alleviate some of these conditions will be discussed in Chapter III.

CHAPTER III

THE PROPOSED ART PROGRAM IN BOWIE SENIOR HIGH SCHOOL UNDER NEW THREE-THREE PLAN

Introduction

Although certain modifications are anticipated with the inauguration of the three-three plan, the general philosophy of Bowie Junior-Senior High School as outlined in Chapter II will not change. However, the general objectives of the art program have been modified to serve as a better guide in eliminating the shortcomings of the program in use under the old two-four plan. Although some of these objectives would be basic to an Anglo-American art program, they have a particular significance as applied to the proposed art program for the Latin-American student. The new objectives are as follows:

1. Creative self-expression. Art must provide an emotional outlet for freedom of expression and the creation of beauty in artistic configuration.

2. Social worth. Art must create an awareness of and responsiveness to the esthetic qualities in nature and man-made objects and establish a basis for continued esthetic growth.

3. Personal interest. Art, through the transformation

of materials into products, must develop a feeling of well-being and independence for all students, and create for the maladjusted student a sense of security and belonging.

4. Knowledge of art heritage. Art must establish a knowledge and understanding of our art heritage, to provide continuity with the past and contemporary experience.

5. Improvement in daily living. Art must aid the individual to improve his daily living by stressing the application of the creative mind to design in life and environment.

6. Economic efficiency. Art must be concerned with enabling the individual to make a successful living by means of art, and with the art values inherent in the carrying on of other occupations.

7. Vocational and educational guidance. Art activity must furnish vocational and educational guidance, allowing for individual differences, and provide specialized training for the individual of exceptional ability.

The new art program will place greater emphasis upon a more logical arrangement and sequence of units. A more objective method for the presentation of units will be used. There will be greater stress on practical applications of art, and specialized courses will be orientated toward training for vocations in industrial and commercial fields of art.

An additional art teacher has been employed for the 1955-56 school year to answer the demand by students of

Bowie Junior-Senior High School for more art classes. Under the two-four plan, the junior-high-school teacher taught one high-school art class. An additional teacher will make it possible to add more sections of art classes on both the junior- and senior-high-school levels. Also, a classroom will be added to the number of rooms previously assigned to the art department. With the completion of the new addition there will be an expansion of display areas, thus providing more space for exhibition of student work.

The minimum scholastic requirements for art instructors will remain as they have been since 1949.

As has been previously stated (see pages 21 and 22), data for appraisal of art students indicate no particular need for an aptitude testing program.

The art department will continue to use the grading system as required by the El Paso Public Schools.

Teaching Aids

Under the new three-three plan, a certain allocation of funds will be made by the Library at the beginning of each fall and spring semester for books requested by the art instructors. The allotment will be determined in a degree by the needs as stated by the art faculty. There will be not only an increased art library budget but also a different plan for handling the books and periodicals. Those printed

materials which are most necessary for continuous reference will be kept in the art room.

The general high-school supervisor has worked out a plan with the Central Office whereby teaching portfolios and exhibitions will be purchased by the El Paso Public Schools for the use of all high-school teachers. It will also be possible, through the co-operation of the librarian in charge of visual aids, gradually to build up an art film library for use in all high schools. Occasionally a special purchase of visual-aid materials will be approved by the business manager if there is no money available in special funds. All of these sources will make more teaching aids accessible for carrying out the new art program.

The Art Budget

An art budget of \$800.00 for expendable supplies has been tentatively approved for 1955-1956. The gradually increased budget, from the original sum of \$150.00 allotted in 1944, has enabled the art department to build up a reserve stock of expendable supplies and to purchase some periodicals and books, as well as a few items of much-needed permanent art equipment. Although the new art program will require a greater expenditure for consumable supplies, some of this money, too, can be used to help equip the classrooms for more effective teaching.

Extra-Curricular Art Activities

Bowie Junior-Senior High School students have always participated in art competitions and have an enviable reputation for winning awards. The local Black-and-White Art Contest, sponsored by the Ascarate Woman's Club, has been won five consecutive years by Bowie Junior-Senior High School students. The Trans-Pecos Convention program cover design contest, which has been scheduled annually for three years, has always been won by Bowie entries. For many years Bowie students have had prize-winning posters in the State Fire Prevention Poster Contest. The Scholastic Art Award Regional Meet for West Texas and New Mexico, sponsored by the Popular Dry Goods Company of El Paso, has drawn numerous prize-winning entries from Bowie students during the four years since its inauguration in the region; and from the pieces selected to enter the National Competition, Bowie high-school students have always won some of the national awards. Other national competitions in which students have received awards are the American Humane Society Poster Contest and the Easter Seal Design Contest. Students also participate in the El Paso Woman's Club sidewalk art exhibit and the art scholarship competition offered by the local National Arts and Letters Society. With a better course of study in art, better classroom facilities, and better illustrative materials, Bowie High School students should be

able to make an even better record than that set by their predecessors.

Lack of transportation and the fact that many students work after school and on Saturdays have precluded active participation in field trips and the organization of a branch of the National Art Honor Society. Since these activities are essential to an effective art program, with the co-operation of the faculty counselors and the Student Council, arrangements have been made by the writer for transportation of students during class periods to various centers of interest such as the interior decoration and advertising art divisions of department stores, the layout offices in the newspaper buildings, the International Museum, and the Texas Western College print shop. The organization of an art club to meet during the home-room period is a goal of the new art program. After this club has been in operation long enough to function properly, an attempt will be made to incorporate it as a unit of the National Art Honor Society.

The Course of Study

The new art curriculum was organized to meet the specific needs of the Latin-American high-school student. It must instill an appreciation of his cultural background and improve his daily living through the application of art to life and environment. It must arouse personal interest and emphasize vocational training.

The basic courses offered in the first year of high school will serve as a practical background in art for the student who will not complete the junior and senior years. It will also serve as a foundation for the students who will pursue the advanced art courses. The specialized courses will offer economic efficiency and vocational guidance for the student who will not attend college. The student who intends to go to college will be prepared for the more complex college art curriculum.

Basic First-Year Course for All Art Students

Introduction

The basic first-year course will be prerequisite to the advanced specialized courses. It offers basic art experiences for all in the group, which will help them improve their personal appearance and home environment. It furnishes a basis for vocational guidance by offering a means of screening out those students who can profit by specialized courses leading to jobs in business and industry. It provides aesthetic appreciation through presentation of the basic units for all phases of art.

Table VI presents the proposed first-year art course in Bowie Senior High School under the new three-three plan.

TABLE VI

PROPOSED FIRST-YEAR ART COURSE
 IN BOWIE SENIOR HIGH SCHOOL
 UNDER THREE-THREE PLAN

Number of Course	Number of Unit	Title of Course	Number of Credit Units
Art I	I	Color	$\frac{1}{2}$
	II	Design	
	III	Lettering	
Art II	IV	Figure Drawing	$\frac{1}{2}$
	V	Perspective	
	VI	Principles of Composition	

Art I and Art II will be prerequisite to the courses offered in the junior and senior years.

Unit I: Color

Introduction.--A comprehensive study of the theory and application of color is essential for the art student who selects art courses either for his personal satisfaction or as preparation for a vocation. A knowledge of the mixing of pigments and an understanding of the harmony of color are necessary for the application of color to all phases of art.

However, for the Latin-American student it is especially important that the material be presented as simply as possible. Of the several color systems in use in American high schools, one must be selected that is not only easy to use but acceptable to business and industry.

Review of color systems.--The physicists, Thomas Young (1773-1829) and Herman Von Helmholtz (1821-1894), propounded the three-color theory of light primaries--red, green, and blue--with white light as a blend of all three.¹

The German physiologist, Ewald Hering (1834-1918), dispensed with the three-color theory in favor of a system based upon the so-called psychological primaries--red, yellow, blue, and green--with black and white. His choice was based upon the contention that with these fundamental colors all colors could be produced with either light or pigment.²

A. H. Munsell (1858-1918), the physicist, defined the three variables of color as hue, value, and chroma. The primaries were designated as red, yellow, green, blue, and purple. The three dimensions of color were measured on an appropriate scale. This system, although still widely used in schools, is difficult to use and unsatisfactory because

¹Egbert Jacobson, Basic Color (Chicago, 1948), pp. 2-3.

²Ibid., p. 3.

it is really based on light mixtures while art students work with pigment.³

Wilhelm Ostwald (1853-1932) selected the good points from the above-mentioned theories and fitted them into a simple system designed primarily for use with pigment. He designated red, yellow, sea-green, and ultramarine blue as the four primary hues. In Ostwald's system hue, black, and white are the three essential qualities of color, and all color sensations are the result of a combination of these.⁴

Ostwald's deductions have been given scientific confirmation by others. MacAdam has given proof based upon the colorimetry standards of the International Light Commission (Commission Internationale de l'Éclairage; referred to hereafter as C. I. E.).⁵ The Ostwald system is basic in two ways: it is derived from fundamentals generally recognized, and it is an original integration of them with new discoveries which have not been successfully challenged in twenty-five years. All colors in the Ostwald hue circle are equally saturated or as pure as can be made. Half-tone printing follows the full-color-plus-white mixture series.

³Ralph M. Evans, An Introduction to Color (New York, 1948), pp. 215, 216, 217.

⁴Egbert Jacobson, Basic Color (Chicago, 1948), p. 3.

⁵Journal Optical Society of America, XXV(1935), 249-361.

The Ostwald system offers material-surface color arranged according to psychological and psychophysical spacings-- that is, with the colors of surfaces as seen by ordinary daylight.⁶

Since the Ostwald Color System is easy to understand, as scientific as any of the others, and widely used in business and industry, it was chosen by the author for use in the Bowie High School art courses.⁷

Basic experiences in color mixing.--Jacobson presents the following charts which will serve for reference in the classroom:

1. A chart of the four primaries--red, yellow, blue, and green--free from black and white.
2. The hue circle with the eight principal hues--yellow, orange, red, purple, blue, turquoise, sea-green, and leaf-green--placed so that the complementaries are opposite each other.
3. A chart showing each of the eight principal hues with two graded intermediate steps between the adjacent hues of the original eight.
4. A neutral scale consisting of eight gradations from white to black.

⁶Ralph M. Evans, An Introduction to Color (New York, 1948), pp. 217-218.

⁷Examples of outstanding companies that use the Ostwald Color System are the Martin-Seymour Paint Company and the Container Corporation of America.

By combining selections from the neutral scale with selections from the hue scale, an infinite number of additional color changes can be produced. Terms used to describe these colors are:

Black plus White equals Gray.

Black plus Hue equals Shade.

White plus Hue equals Tint.

White plus Black plus Hue equals Tone.⁸

These colors can be mixed and logically placed in triangular charts to provide the student with further practical experience in mixing and grading colors. A triangle of tints, shades, and tones can be made, using a hue of the student's choice.

Basic experiences in combining colors.--While mixing colors is a purely mechanical exercise, combining colors successfully depends upon a number of factors. Because esthetic judgment enters into it, it cannot be taught solely by a series of exercises; however, there is some basic knowledge, which, once it is acquired by students, will help them make good color choices.

According to Dow, harmony depends upon choice of hues, quantity of each, dominating color, sensitive relations of value and intensity, quality of surface, and handling

⁸Egbert Jacobson, Basic Color (Chicago, 1948), pp. 13, 14, 26, 30, 44.

technique. Harmony results from interplay of hues, a kind of iridescence and vibration.⁹

Jacobson suggests six different kinds of single harmonies based on the Ostwald Theory:

1. Achromatic, to be found in the gray scale. (See Figure 1.)

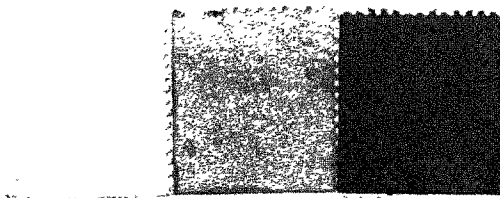


Fig. 1--Achromatic harmony

2. Monochromatic, to be found in the color triangle minus the gray scale. (See Figure 2.)

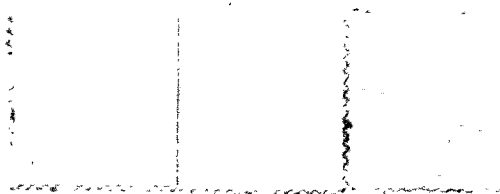


Fig. 2--Monochromatic harmony

3. Gray-Monochromatic, to be found in the complete color triangle. (See Figure 3.)

⁹Arthur W. Dow, Composition (New York, 1928), p. 14.

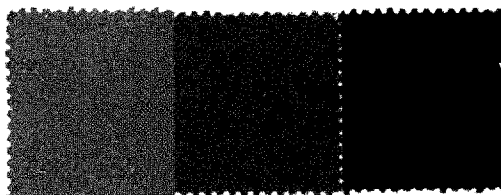


Fig. 3--Gray-monochromatic harmony

4. Equal-white-black (hues containing the same amount of white and black), to be found in any hue circle by division, addition, or splitting. (See Figure 4.)

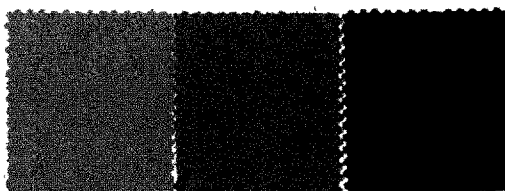


Fig. 4--Harmony of hues modified by equal amounts of equal black and white.

5. Adjacent, to be found in any color circle or triangle. (See Figure 5.)



Fig. 5--Adjacent harmony

6. Complementary, (direct or split), to be found in any color circle and by transversion in the opposite color triangle. (See Figure 6.)¹⁰



Fig. 6--Complementary harmony

By first mixing and presenting these harmonies, as shown in Figures 1 to 6, and then finding examples of them in reproductions of paintings, costumes, interiors, or advertisements, the student will acquire a working knowledge of them.

Discordant color schemes may be due to wrong selection of hues, weak values, ill-matched intensities, or all three. Pairs of colors that will not make satisfactory combinations are: (1) those between which there is not enough contrast of lightness or darkness to prevent confusion, (2) pairs of colors between which there is an insufficient difference of hue to be clearly recognized, (3) those which strain the eyes, as in the case of "vibration," and (4) those which arouse unwelcome associations.¹¹

¹⁰Agbert Jacobson, Basic Color (Chicago, 1948), p. 104.

¹¹Ibid., p. 103.

Dow reduces color to three simple elements;

Hue; as yellow, blue-green.

Value; as dark red, light red,

Intensity; (or bright to grayness); as intense blue, dull blue.

He then gives some suggestions for creating color harmonies. A combination of full colors gives a peculiar effect because there are no differences of value or intensity. Complementary colors placed side by side increase each other's power and produce violent contrast. To unite opposition of color and opposition of value, a third hue related to each may be introduced; for example, red, green-yellow, blue-green. The result is transition.

Dow further suggests that, with these points in mind, color schemes be analyzed by the students and that practice be given in carrying out and criticizing practical problems involving color.¹²

Although more than one element of color is usually involved in a good color organization, balance is more likely to be achieved by using (1) large amounts of dark color with small amounts of light color, (2) large amounts of dull color with small amounts of bright color, and (3) large amounts of cold color with small amounts of warm color. Various problems should be provided to give students this

¹²Arthur W. Dow, Composition (New York, 1928), p. 113.

color experience. An analysis and evaluation of color schemes in interiors, costumes, posters, and pictures found in magazines will be of practical value to students.

The quality of surface affects color. Surface textures may so differ that no direct comparison can be made. An extreme textural difference may so change the appearance of two samples that, even though they are the same hue, only an expert could decide whether or not they match.¹³ A collection of swatches of cloth will demonstrate to the student the effect of texture on color. A problem in costume design, with special emphasis upon color and texture, will present an interesting experiment in creating color harmony.

Combining colors to create harmony requires a basic knowledge of color relationships. Color combinations are harmonious if: (1) they reflect properly balanced amounts and varieties of complementary colors; (2) they satisfy a need of rhythm; (3) they suggest a sense of form, of direction, or of space; (4) they please with their recognizable relationships; (5) they surprise or stir by opposition; (6) they arouse welcome memories.

Mixing color harmonies will provide a working knowledge for the student. Designing textiles, wrapping papers, and

¹³Ralph M. Evans, An Introduction to Color (New York, 1948), p. 322.

costumes for an assembly play are suggested activities to utilize the student's comprehension of color and texture.

Unit II: Design

Introduction.--The Latin-American student selects art as a chosen field; endowed with an ability for graphic representation, he seeks art as a compensation for the lack of beauty in his environment. A knowledge of design--organization--is essential to art and awareness of design is necessary for the attainment of ultimate satisfaction in creative work.

The meaning of design.--Design is a plan, an adaptation of a means to an end. Design begins as soon as any relationships are organized. Design experience includes practical and expressive as well as purely esthetic considerations. Design being the fundamental plan, inherent in the materials chosen, it cannot be applied, as if it were an external thing. It is rather the bringing together of all elements which serve the proposed end, whether that end be the painting of a picture, the making of a craft article, or simply the grouping of objects.

The plan is preferred which best serves its purpose. It must produce the greatest harmony between the desired expression and the means used, and this harmony is gained through sensitive choices among movements, forms, colors, and materials.¹⁴

¹⁴Sybil Emerson, Design (Scranton, Pa., 1953), p. 3.

Sources of design.--As stated by Wolff, design is everywhere. It may be seen in the structural pattern of a leaf, in the contours of a cloud, in the lines of a thumbprint, and in the undulating surface of the sea.

Wolff goes on to say that every surface has texture. In nature it may be found anywhere; in the bark of a tree or in the surface of a shell. In design it is sought and planned, as in the walls of a room or in fabrics. Our tactile sense reacts to roughness or smoothness, hardness or softness. Our eyes respond to color and form. Materials must be chosen to fit the object--its purpose and the spirit it will express.

Elements of design.--Wolff defines the basic elements of design thus:

1. Line. Line is a path of action. The measured line is man's invention and is planned and engineered. It is non-existent in nature.

2. Form. Form is defined by contours. The shape of the earth is revealed by contours.

3. Space. Space is the element through which we move. Order comes with planning of spatial design.

4. Light. Light reveals and transforms. It changes objects according to size, shape, and texture, and creates space.

5. Color. Color has power. It is independent of the influence of size, shape, texture, or association with actual objects.¹⁵

The principles of design.--A good design must have the following qualities:

1. Harmony. Harmony is agreement or unity. It may be achieved through the common quality of two things; for example, (1) objects having common shapes or sizes, (2) lines having common directions, (3) materials having common textures, or (4) colors that establish pleasing relationships will create harmony.

2. Balance. Balance is equilibrium due to equal opposition or equal attraction: (1) Two bodies of equal size will balance at equal distances from the focal point. (2) Two bodies of the same density but of unequal size will balance only if the smaller one is placed farther away from the focal point. (3) Colors may be balanced by using large amounts of dull color with small amounts of light color, by using large amounts of dull color with small amounts of bright color, and large amounts of cool color with small amounts of warm color. (4) Balance may be obtained through value by contrasting a large area of middle gray with smaller areas of white and black. (5) A large area with a simple shape may be balanced by a small complex shape.

¹⁵Robert Jay Wolff, Elements of Design, Museum of Modern Art, (New York, 1945).

3. Rhythm.--Rhythm is movement in regular measures, and in a definite direction. Rhythm results when (1) units are regular in size and the space between them is regular, (2) units diminish or increase in size in regular progression, (3) value is produced by a regularly continuous movement of tone through space.

4. Light. Harmony in light results from pleasing relations of value in objects. Balance may be achieved by a contrast of dark surfaces against light ones, or the contrary. Rhythm is produced by regularly repeated movements of dark and light and color.

5. Color. Harmony, balance, and rhythm of color are obtained by the pleasing relationships of certain colors. (See Unit I, page 34.)

Exercises demonstrating harmony.--The following exercises will help students understand how to achieve harmony:

1. Collect small boxes of various sizes and proportions. Experiment in making arrangements until a pleasing harmony is established.

2. Analyze paintings by Cezanne for the kind of linear movements used.

3. Collect swatches of materials and arrange them for harmony of texture and color.

4. Arrange bottles of various sizes, colors, and textures to produce a satisfying composition.

Exercises demonstrating balance.--The following exercises will help students understand how to achieve balance:

1. Demonstrate, by the use of buttons, pins, hooks, nails, or similar objects (1) how balance may be obtained by placing two objects of equal size at equal distances from the focal point, and, (2) how objects of the same density but of unequal size will balance only if the smaller one is placed farther away from the focal point.

2. Demonstrate the balance of color by experimenting with swatches of colored paper until a satisfying organization is obtained.

3. Examine paintings by Van Gogh, Gauguin, Seurat, and Cezanne that give textural effects through the use of different media and techniques.

4. Using drinking straws, test the divergence of lines to give balance.

Exercises demonstrating rhythm.--The following exercises will help students understand how to achieve rhythm:

1. Using string, paper clips, thumb-tacks or other small objects, create designs that indicate rhythm.

2. Examine photographs to observe repetition of dark and light.

3. Study paintings by Botticelli for repetition of lines to form rhythm, and paintings by Matisse for repeated movements of color.

Problems utilizing the elements of design.--The following problems provide experience in the application of the elements of design:

1. Line. Using chalk, practice continuous-straight-line and curved-line abstract designs.

2. Form. Crush a piece of paper in your hand. Examine the form created by the folds caused from crushing. Organize the creases by folding or cutting until a shape emerges.

3. Space. Drop a piece of string on a paper. Shade from dark to light the areas marked off by the string. An illusion of space will result. Use different media to create the illusion of space through gradation.

4. Light. Study a geometric paper form, such as a cube, for the effects of light. Create a mobile, paying particular attention to line, form, space, and effect of light.

5. Color. Cut out pieces of colored paper from a magazine. Combine the colors to produce a harmony.

When these exercises have been completed, problems such as the designing of wallpaper, rugs, dress fabrics, flower gardens and the like will further relate the students' design experiences to their personal lives.

Unit III: Lettering

Introduction.--Economic efficiency is a major goal of the new art program. The Latin-American art students of Bowie High School who will not attend college must be prepared for occupations with pertinent art elements. For this reason special emphasis has been placed upon all phases of commercial art to enable the student to find more extensive fields of employment. A knowledge of and proficiency in lettering is essential in commercial art.

Lettering is the visual art of communication through the use of the alphabet. The term "lettering" may be applied to all forms of typography, but Unit III will be concerned only with hand lettering.

Fine hand lettering has a quality not obtainable with type. It can be more beautifully adjusted in individual widths and proportions of letters when in combinations with other particular letters and words. It can also be individually styled to fit a particular purpose.

Proportions of letters.--For good lettering, knowledge of the relative proportions of letters is necessary. Letters vary in proportion in width. They may be extended or condensed to suit a particular purpose, but the beginning student should learn the basic proportions of letters to avoid mistakes in spacing when letters are to remain normal width.

The proportions of letters may be generally classified as:

- (1) Narrow--B, E, F, K, L, P, R, S, T.
- (2) Square--A, C, D, G, H, N, O, Q, U, V, X, Y, Z.
- (3) Thin--I, J.
- (4) Wide--M, W.¹⁶

Parts of letters.--By breaking letters down into their component parts, hand lettering can be more easily mastered. Letters are composed of straight lines, curved lines, and curved and straight lines. The strokes used to make letters have certain names:

- (1) The vertical line, as in H, is the stem.
- (2) The horizontal line, as in E, is the cross bar.
- (3) The curved line, as in B, is the lobe.
- (4) The curved slanting line, as in Q, is the swash.
- (5) The finishing lines, used to make letters more decorative, are called serifs.

These lines may be used as practice strokes.

Types of letters.--There are several types of letters in use today. The following are the most commonly seen:

- (1) The contemporary alphabet, composed of lines of the same width based on the Roman alphabet, is the most widely used, as it is easily read, and its simplicity conforms to modern design.

¹⁶ Raymond A. Ballinger, Lettering Art in Modern Use (New York, 1952), p. 22.

- (2) The Roman alphabet, composed of thick and thin lines, is used to express elegance and dignity. Its classic lines may emphasize a particular idea.
- (3) The Romantic alphabet cannot be defined as its structure embodies the principles of other letters and a combination of several forms. Its applications are limited, although modern designers use it occasionally.
- (4) The mechanical alphabet, in contrast to free-hand lettering, derives its character from the fact that it is planned with mechanical instruments. Its simplicity makes it a widely-used letter style.
- (5) Pen-drawn letters, namely Gothic and old English, have no construction formula, as they depend upon pen thickness for stroke structure.
- (6) Script lettering permits individuality and freedom of styles which may be further varied in size and design through the use of the Crow Quill pen, the Speedball pen, and assorted brushes.

Problems.--The following problems will aid the student in acquiring a knowledge of and proficiency in lettering:

1. Find examples of different kinds of alphabets in magazines and newspapers. These should be analyzed and the particular reason for their usage explained.

2. Practice lettering simple, single-stroke alphabets to get proportions of letters, using a pencil.

3. By combining letters into words, practice in spacing is added to letter formations. Practice difficult words.

4. Using brush and ink, brush and showcard paint, and Speedball pen-points, practice drawing a variety of letter styles for use in lettering projects.

5. Cut a block alphabet from black or colored paper to obtain a basic poster alphabet.

Students have numerous practical problems requiring lettering while they are in high school: making of labels, place cards, signs, and posters. Through this unit they will get basic lettering experiences that will be immediately useful and will serve as a foundation for advanced courses for those who wish to enter the field of advertising art.

Unit IV: Figure Drawing

Introduction.--Because most Bowie Senior High School art students do not attend college, they are required to take only the general science courses, and as a result, they obtain little knowledge of anatomy. It is necessary to present figure drawing as simply as possible, and, since visual representation gives Latin-American students great personal satisfaction, it is most important that they sketch from student models, with explanations as the need for them arises.

Proportions of the human figure: front and back views.--

The front view of the figure is the easiest to draw; therefore it should be presented to the class first. Since the

shoulder width may vary from $1\frac{1}{2}$ to 2 head-lengths, a rectangle 2 units wide and 8 units high is first drawn and divided into 16 equal squares. Using the head as the unit of measurement, the normal human figure is $7\frac{1}{2}$ heads in length. However, the eight-head figure is simpler to study; so the proportions given here apply to the eight-head figure. (See Figure 7, page 55.) As Figure 7A shows, the breast bone is one head-length below the chin, and the waist is approximately one head-length in width. The upper arm from the shoulder to the elbow is one and one-half heads long. When the arms are at the sides of the body, with the finger tips touching the middle of the thigh, the forearm is one and one-half heads in length from the elbow to the finger tips. The torso is two and one-half head-lengths from the pit of the neck to the fork or crotch. The hips are one and one-half head-lengths wide. The legs from the fork to the toes are four and one-half head-lengths. The buttocks come a little below the fork. (See Figure 7, page 55.)¹⁷

The human figure: profile view.--The profile view of the human figure can be easily drawn in the correct proportions if it is developed within a rectangle as follows: (1) The vertical dimension of the rectangle is made of eight equal lengths, one length representing the head-length, or module. (2) For the width of the rectangle, two or three

¹⁷ Arthur Black, How to Draw the Human Figure (New York, 1950), p. 20.

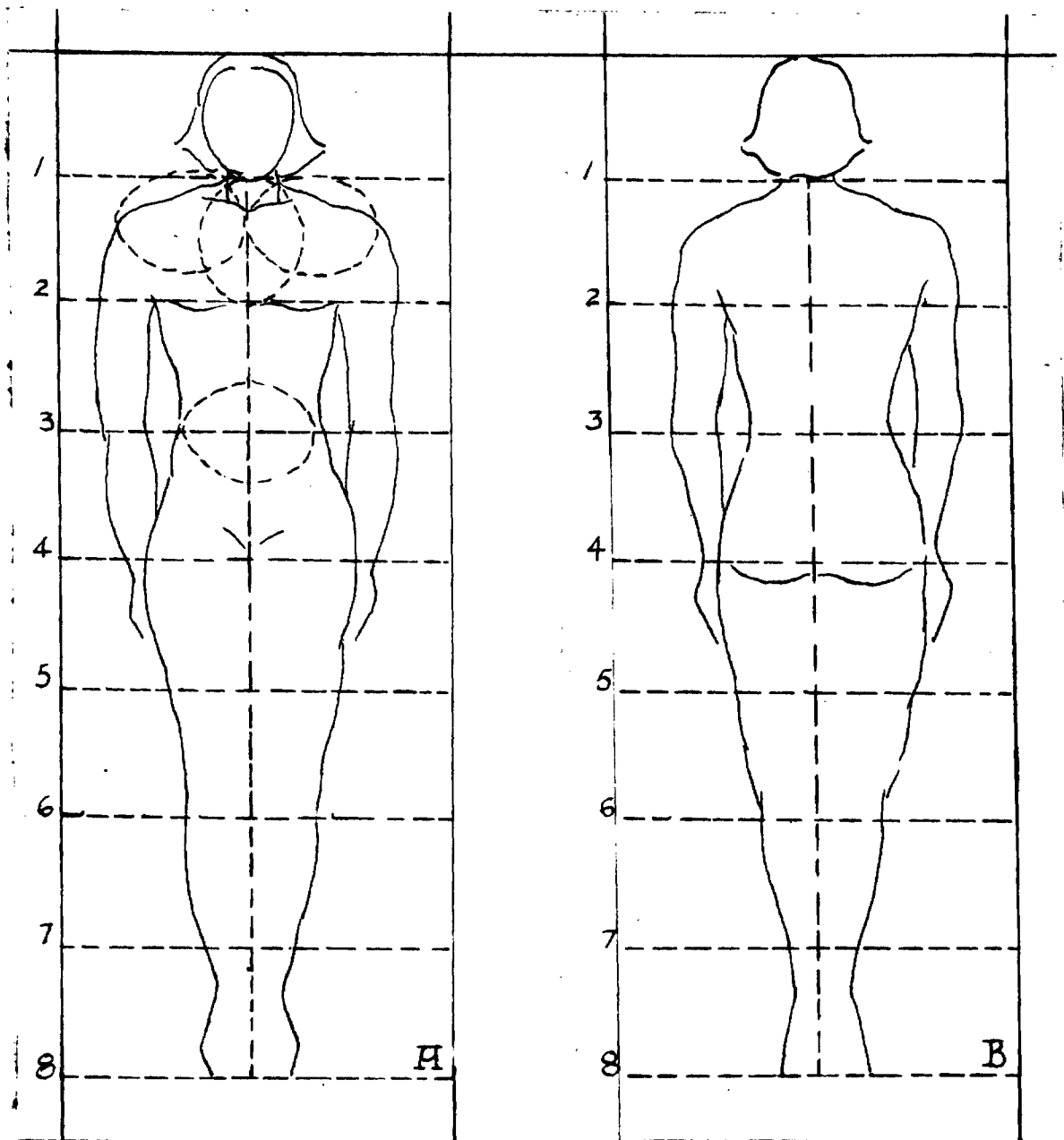


Fig. 7.--Diagrams of eight-head figure--(A) front view, (B) back view.

head-lengths are sufficient. (3) When the rectangle is completed, a vertical line is drawn down the middle of it. This line will go through the pit of the neck and the arch of the foot. (4) Using the vertical proportions learned in drawing the front view of the figure, an outline drawing may then be developed, drawing the head first, then the neck, and continuing through the soles of the feet. The lines for the arms and legs may then be added.¹⁸ (See Figure 8, page 57.)

Representing movement.--The above measurements apply to the figure as standing with feet flat on the floor, arms at the sides.

A shift in balance results in a shifting of the parts of the body. (See Figure 9, page 58.) The arms and legs move from fixed positions. The arm can move back just so far, but describes a wider arc moving forward. It bends at the elbow in forward and backward positions, and, when raised above shoulder level, begins to pull outward.

The leg has the approximate range of the arm. The line of the chest and abdomen flows into the leg line when the leg is extended backwards. The underside of the thigh line flows through from the buttocks. In the backward-bent arm the line of the forearm flows into the thigh of the partly raised form. The line of the standing leg flows into the toes. When the neck is bent forward, the line of the back flows into the neck.

¹⁸Ibid., p. 9.

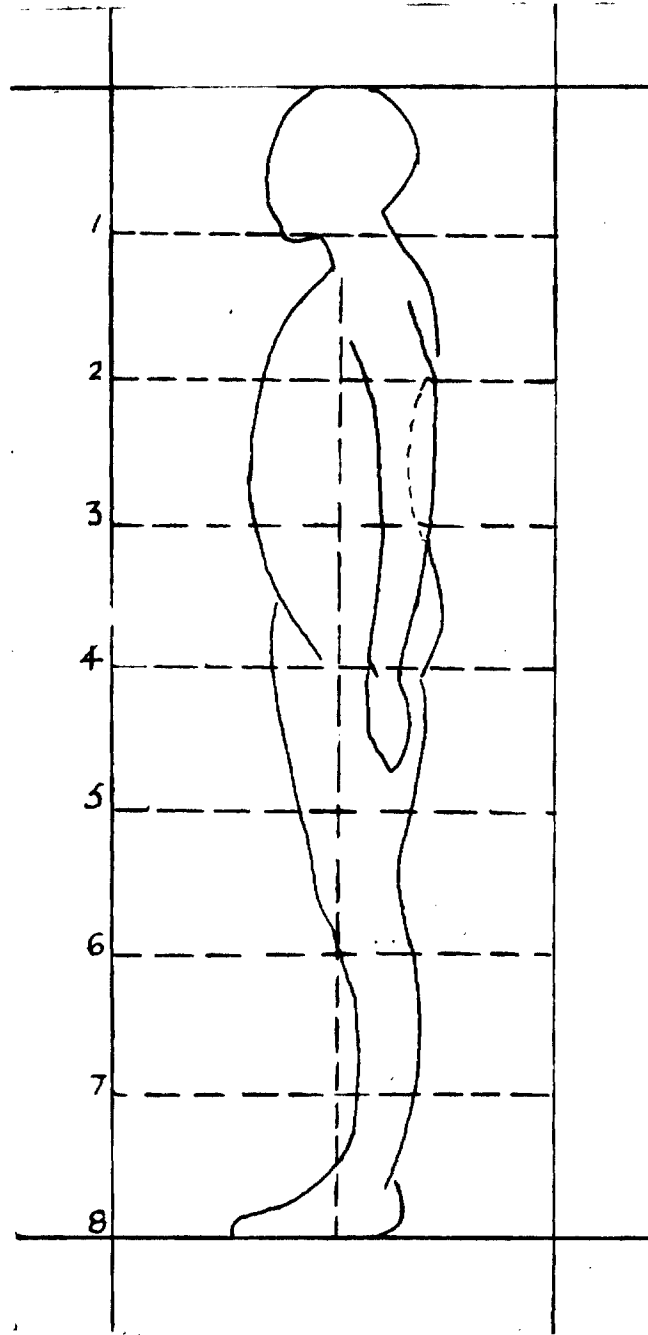


Fig. 8--Diagram of eight-head figure, profile view.

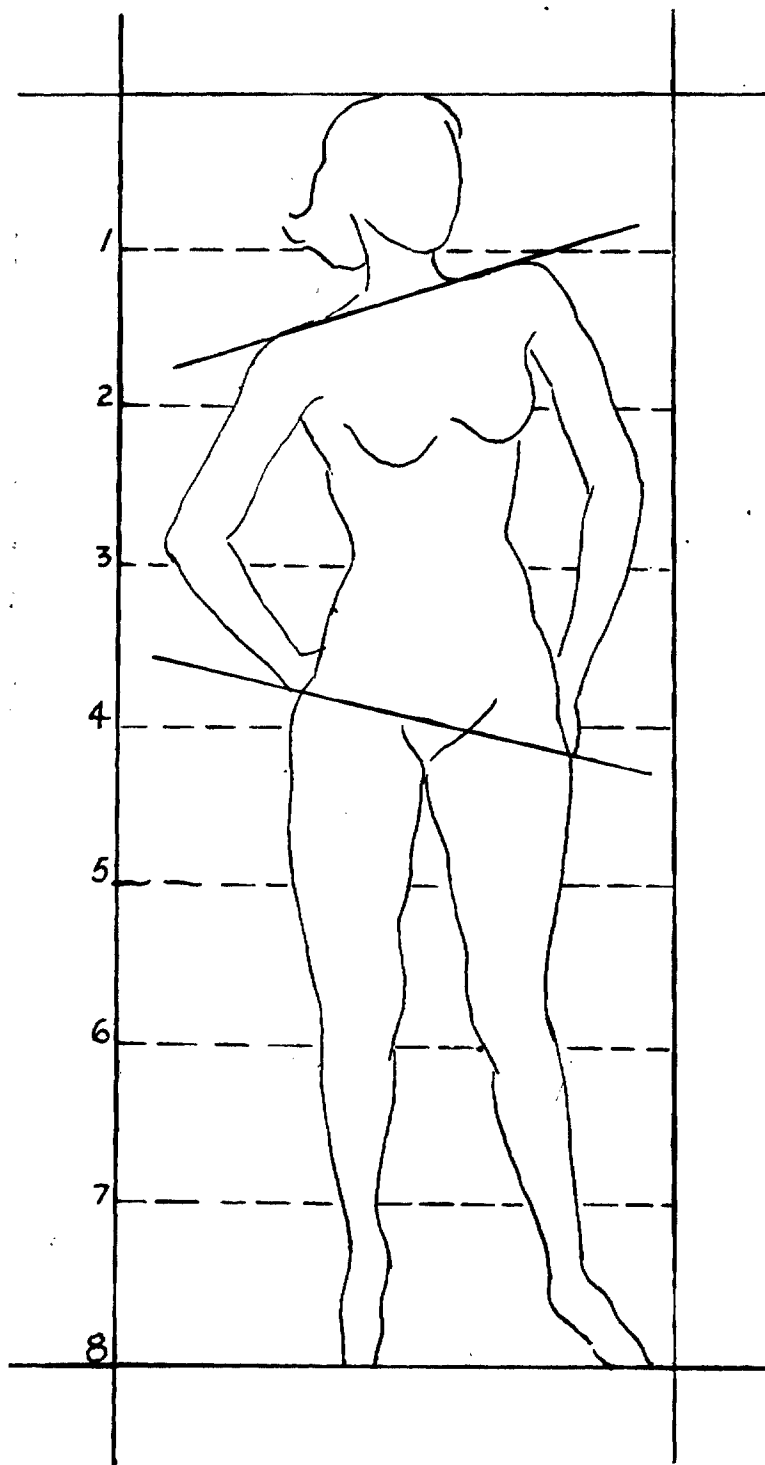


Fig. 9--Diagram illustrating the shifting of parts of the body when the weight is shifted.

By practising the above-mentioned movements, and assuming various poses, the students will learn through kinesthetic as well as visual experience that the body must retain its balance, regardless of pose. For each thrust away from center when balance is shifted, the body must adjust its balance by a counter thrust of weight in the opposite direction. By observing the distribution of parts of the figure in relation to a plumb line dropped so that the pit of the neck is in line with it, students may observe how the figure's center of gravity is adjusted for each new position or action.

Drawing a foreshortened figure.---Foreshortening is the term used for the drawing of any form that projects toward or recedes from the observer. Foreshortening gives the illusion of accurate form and proportion to figures in such positions, and gives depth to drawings.

One way to foreshorten is to decrease the size of the figure as it recedes. In foreshortened positions, contours of the body and extremities are set one behind the other.

The use of cubes and boxes as related to the human figure are effective in demonstrating foreshortening.¹⁹

(See Figure 10, page 60.)

¹⁹ Arthur Black, How to Draw the Human Figure (New York, 1950), p. 93.

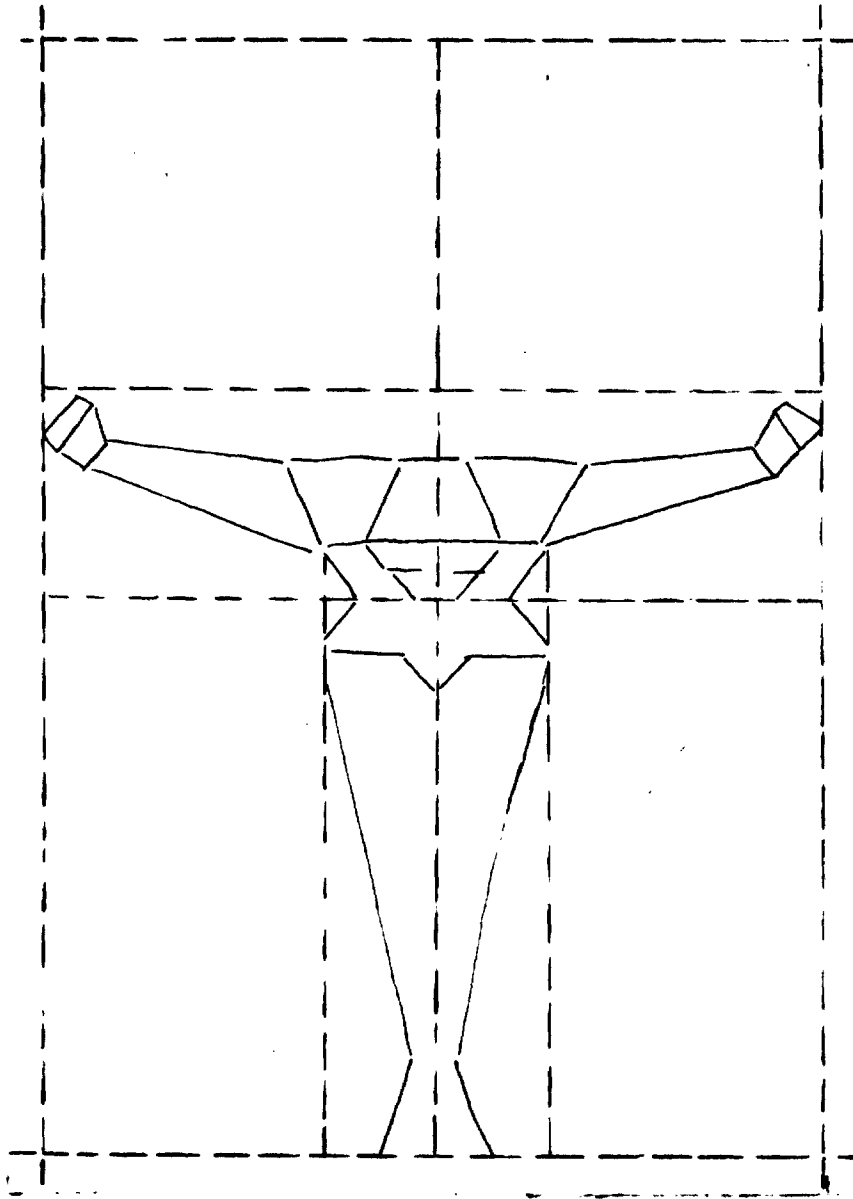


Fig. 10--Diagram of the figure projecting forward to illustrate foreshortening.

Drawing from the model.--The author has found that the Latin-American art student, after the discussion of basic principles of human figure drawing, with reference to charts, learns more effectively by sketching directly from student models.

Placing the sketched figure within an enclosure is an excellent method of checking proportions, foreshortening, and action. After a preliminary contour drawing is made, the shape is enclosed within a rectangle that fits it exactly. Other straight lines are then drawn to complete the alignment of points on the drawing with corresponding relationships on the model. (See Figure 11, page 62.)

Since the unclothed model is not permissible in the classroom, the problem of drawing the clothed figure so that it appears to have form underneath may be developed by first drawing a diagram. Form is made up of various surfaces or planes which give surface contours. For example, the chest is a more or less flat plane, whereas the breast is round and is composed of minor planes that give it form. Planes that are at right angles to the light are the lightest; the plane opposed to light is the darkest. (See Figure 12, p. 63.) After completing a diagram to obtain form, the student may add lines to indicate clothing.

Fifteen-minute sketches daily, with student models posing in various positions, are excellent practice for the

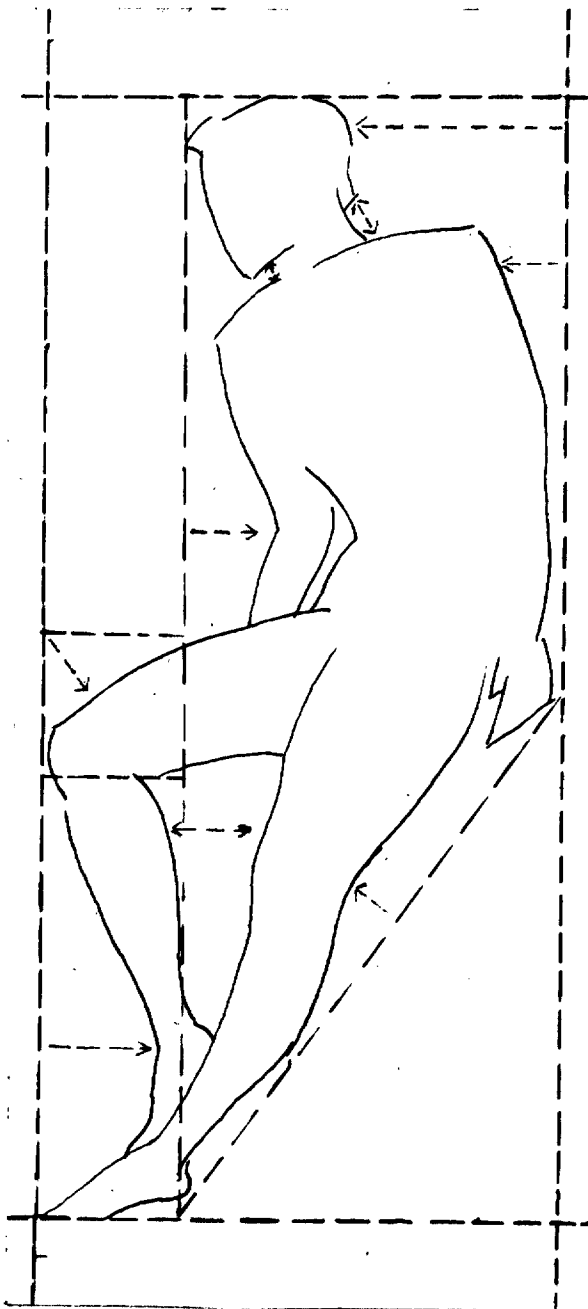


Fig. 11--Diagram showing figure in enclosure to check proportions, foreshortening, and action.



**Fig. 12--Diagram showing
surface planes.**

beginning student. Front, back, and profile views of standing and seated figures may be drawn, equally balanced and with a shifting of balance.

When a comprehension of figure drawing has been realized, students will be ready to study the figure in action. Sketching the members of the physical education classes in various activities and drawing figures leading to the solution of particular action problems will serve as profitable exercises.

Unit V: Perspective

Introduction.--The Latin-American sees the world realistically and is a severe critic of both his own and other students' work. He demands a critical analysis of drawings in which "something is wrong" in order to correct them. For this reason, a knowledge of the fundamentals of perspective is necessary for the student to achieve personal satisfaction with his work.

With training, the art student's sense of observation increases with his age level. Students at the secondary level become conscious of perspective, or the lack of it, in their drawings. The untrained student draws his concept of an object instead of the perceptual image as it appears in perspective. Correct drawing requires an understanding of the simple laws of perspective. The application of these laws of perspective makes objects appear three-dimensional

instead of flat, and either nearer to the eye or in the distance.

A comprehension of perspective leads toward greater satisfaction in creating works of art. Its use in various fields of practical art is apparent--in industry, in the architectural and building realm, and in all phases of commercial art.

Definition of perspective.--Perspective is the art or science of representing objects on a single plane surface, called the picture plane, as they would appear to the eyes when viewed from a definite position, known as the station point.

Perspective drawing is divided into two broad classifications--aerial and linear. Aerial perspective refers to the combined effect of distance and the atmosphere that separates an object from the observer. It is indicated by the diminishing of tone contrast and the decrease in relative size of objects as they recede into the picture. Vertical planes are represented as foreground, middleground, far distance, and infinity. Linear perspective deals with the knowledge and direction of lines. It relates to projection and foreshortening, mainly by means of lines alone. The convergence of parallel lines and the diminution of objects in direct proportion to their distance from the observer

produces the natural appearance of distant objects in particular and of the far distance in general.²⁰

Perspective terms.--The student should familiarize himself with the following terms:

1. The picture plane is assumed to be a plane parallel to the observer's eye. It is the plane on which the view is projected, and in a drawing, it is represented by the paper.

2. The horizon line represents the observer's eye level. It lies on the picture plane and is a continuous line around the observer. The horizon line is raised or lowered according to the changing altitude of the observer. The artist looks up to see objects above the horizon line, straight ahead to see objects on the horizon line, and down to see objects below the horizon line.

3. The line of sight is the shortest distance from the observer to the picture plane. It is directed toward the center of the picture, and the point at which it pierces the picture plane, on the horizontal line, is called the center of vision.

4. The station point is the point of the observer's position, opposite the general center of the picture, and is located by finding the horizontal distance from the object

²⁰William Wirt Turner, Simplified Perspective (New York, 1947), p. 3.

and the height above ground. The lines called vanishing parallels are drawn from the station point to the points left and right, forming right angles.

5. The cone of vision is limited to the range of vision of the human eye. Only the part of the picture that can be seen without turning the head should be drawn in a picture.

6. The outer edge of vision is the point of intersection of the line of sight and the horizon line.

7. The distance points are the points where the outer visual rays of the cone of vision intersect the horizon line.

8. The vanishing point is the point on the horizon line toward which all of a group of parallel edges of an object in a drawing converge. Some vanishing points may be above or below the horizon line. The distance between vanishing points is established by the points of intersection of the vanishing parallels on the horizon line, diverging from the station point.

9. A vanishing trace is a vertical or oblique line, or vanishing parallel, passing through a vanishing point on the horizon line.

10. The ground line, is the point of intersection of the picture plane and the ground plane.²¹

²¹ Joseph William Hull, Perspective Drawing (Los Angeles, 1950), pp. 72, 74, 75, 76.

Demonstrations, discussions, illustrations, and direct observation will be necessary in order to make these terms clear to the students.

Basic laws of perspective.--The following basic laws of perspective are important to a knowledge of perspective:

1. All parallel receding lines of one set appear to converge at a common point.

2. Objects of equal size appear smaller as they recede into the distance.

3. The station point is opposite the general center of the picture. Its distance from the center of vision is approximately equal to the greatest dimensions of the picture.

4. The ground line (or base line) gives undistorted units of measurement; it is always parallel to the horizon line of its own plane.

5. Angles of direction are dependent upon the line of sight.

6. The cone principle: The more the apex of a conical object is turned away from the observer, the less he sees around the object. Conversely, the more the apex is turned toward him, the more he sees around the object.

7. The horizon line for inclined planes is parallel to their own ground lines.²²

²²Joseph William Hull, Perspective Drawing (Los Angeles, 1950), p. 82.

Practical problems in perspective drawing.--Students may begin by drawing the simple geometric solids--the cube, the prism, the pyramid, the cylinder, the cone, and the sphere, for it is from these forms that all others derive. These forms may then be applied to the drawing of related everyday objects, drawn at various eye-levels in line and relief drawings.²³

By holding a picture frame in front of a window, each student may look toward the horizon and observe the diminishing clarity and size of objects as they recede. This is a means of developing awareness of aerial perspective.

The simplest introduction to linear perspective involves a study of photographs of everyday objects, cut from magazines. By drawing around all of the ellipses of the objects the student will understand better how to represent horizontal circles. (See Figure 13.)

By extending sets of parallel lines in the photograph of a rectangular object, students will observe that the lines meet at vanishing points. Pictures illustrating parallel and angular perspective should be analyzed thus. (See Figures 14, 15, and 16.)

Since a railroad runs through the Bowie Junior-Senior High School campus, the students have an excellent opportunity

²³Ibid., p. 23.

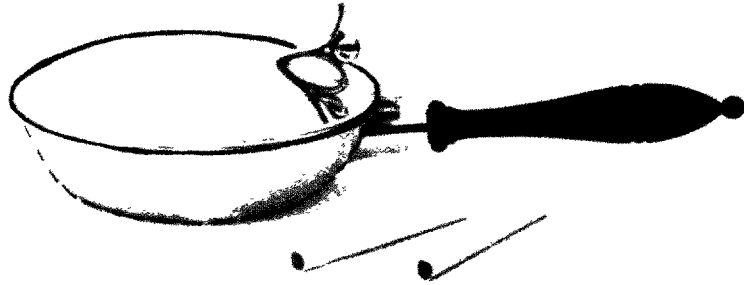


Fig. 13--Photograph illustrating use of circular perspective in drawing an everyday object.

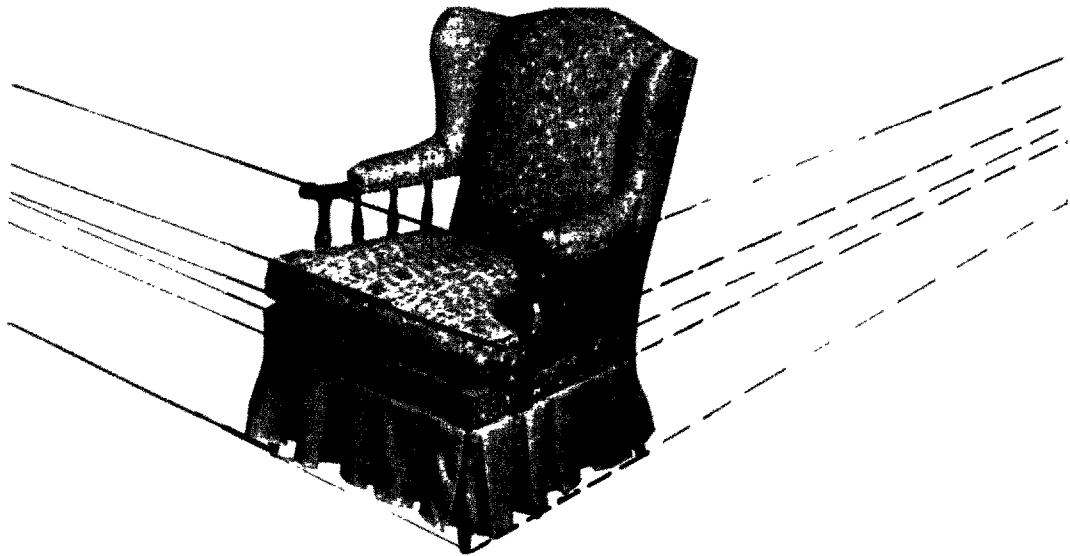


Fig. 14--Photograph illustrating the use of angular perspective in drawing an everyday object.

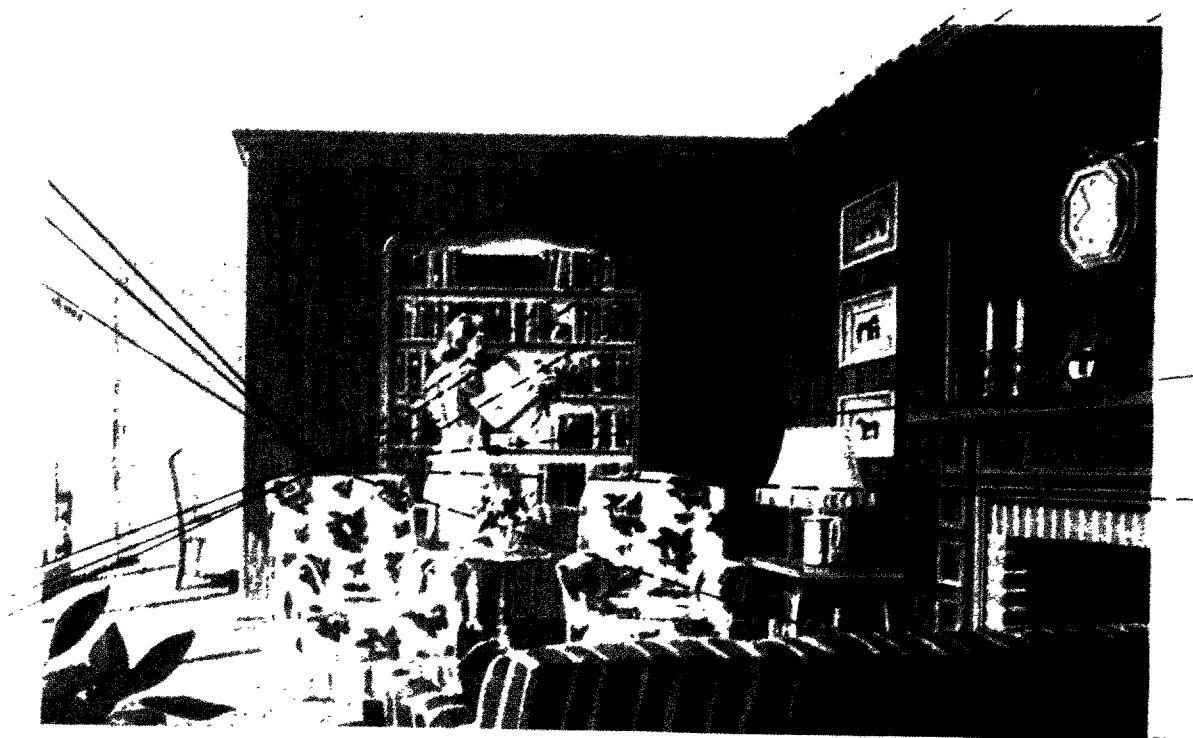


Fig. 15--Photograph illustrating the converging of parallel lines at the center of vision.

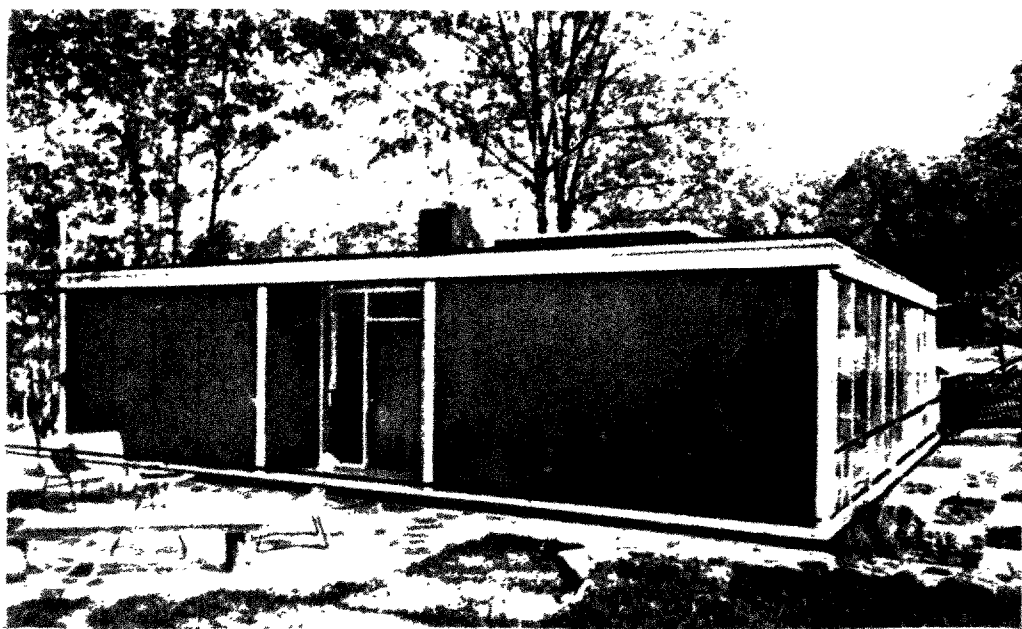


Fig. 16--Photograph illustrating the converging of sets of receding parallel lines at the vanishing points.

to observe a view with objects in parallel perspective. They will notice that the tracks appear to get closer together until they reach a point on the horizon where they seem to meet and disappear. The telephone poles, parallel to the tracks, seem to become shorter until they too disappear at the horizon. This demonstrates the fact that all lines below eye-level, such as the lines formed by the tracks, seem to rise to the horizon and disappear at the vanishing point. Lines above eye-level, such as the lines formed by the "arms" of the telephone poles, seem to go downward toward the horizon and disappear at the vanishing point.

Students may also observe and discuss buildings as seen from the art windows (demonstrating below eye-level) and buildings as seen from the campus (demonstrating above eye-level).

Problems.--The following problems offer practical experiences in the use of perspective drawing:

1. Draw interior views of classrooms and corridors.
2. Draw different pieces of furniture in the classroom.
3. Draw houses and buildings near the campus. Include drawings from different eye-levels and different points of view.
4. Draw "My Ideal Room." Make the interior plan including windows and doors. Draw the furniture and objects in appropriate places. Plan draperies, and utilize the color scheme selected for the room.

Unit VI: Pictorial Composition

Introduction.--Since the Latin-American student sees the art world naturalistically, his greatest interest in pictorial art is in naturalistic representation; but, as in other forms of pictorial art, an understanding of composition is necessary for a satisfactory creative experience.

Definition of composition.--Composition is merely another word for arrangement. In any work of art, composition is of the utmost importance. It may be concerned only with a single object which has to be placed pleasantly within a given boundary or space, or it may be concerned with a collection of objects to be arranged together to form a pleasant whole.²⁴

The principles of composition.--There are certain art elements that are instrumental in attaining a good composition. A composition must have an orderly arrangement of art elements organized and governed by the laws of harmony, balance and rhythm. (See Unit II, pp. 44-49, for explanation of these terms.) The art elements may have broad functions when used in composition:

1. Line. The main lines of a picture should vary in direction; using all horizontal or all perpendicular lines causes monotony. A diagonal line is frequently used by an artist for variety because it gives directional contrast with the border or frame of the picture. Curved lines often

²⁴J. Ramsey Wherrett, Composition (New York, 1946), p. 7.

flow into other curved lines to form rhythm. A rhythmical repetition of parallel lines may be used in a picture to create the effect of receding planes. The illusion of volume and distance may be created on a flat surface through the use of linear perspective.

2. Area. Area is surface, bounded by contour or shape. Two dimensions provide breadth. Tones may be spread over a surface, not limited to one dimension.

3. Value. Dark objects appear closer to the observer when they are against a light background. Relatively speaking, the strongest contrasts of dark and light are in the foreground, merging into gray as they recede into the background. Sunlight changes objects according to size, shape, and texture. Objects have less clearly-defined edges when they appear in the background.

4. Color. Color is a stimulant, independent of size of area, shape, texture, or association with actual objects. It expresses emotions and mood, soothes or disturbs, and symbolizes ideas. Color associations affect the choice of color in expressing mood. When colors are organized in a composition, the result is harmony. (For ways of creating color harmony, see Unit I, pp. 34-44.)

5. Texture. The use of lines, value, and color may give the effect of texture. Some artists use media freely to give textural effects. Gradations of these represented

textures give movement through change of tone or transition. Texture may also contribute to the illusion of form or depth.

6. Form. Form is the quality of three dimensions. It is defined by contours. Closed forms appear solid and compact, while open forms, extending or spreading, create the illusion of space in a composition. Light, in creating contrasting shadows, is important in the unveiling of form. Contour lines flow around an object, as well as define its edges. Planes may be so composed that they build up an illusion of form.

7. Space. Space is represented by the surface on which we project images. The illusion of space on a flat surface may be created by: (1) superimposed shapes giving an illusion of size, (2) linear perspective, (3) contrast of dark and light, (4) relationships of color. Planes are surface directions in space. A solid mass is independent of space. Volumes are interior space. Transparency is a means to light and space.²⁵

The center of interest in a composition.--Every good composition must have a center of interest. All other parts of the picture must be related to it.

²⁵What Is Modern Painting?, Department of Circulating Exhibitions and Educational Services, Museum of Modern Art, (New York, 1950).

Attention may be focused on the center of interest by the use of converging lines, contrast of dark and light, a contrasting color, the building up of planes in space, or the use of texture. Other parts of the picture must complement the center of interest; otherwise they will become rival points of interest. Spaces between objects must be balanced to give pleasing proportions.

Subject matter in composition. A picture is the product of a single moment in time. It is the expression of the sum total of an artist's experience of his present environment, of his own past, and the world's past in so far as it touches him.²⁶

The exhibition, "What Is Modern Painting?," presents several means used by modern artists to achieve interest in a painting. These methods are as follows:

1. Variety of expression. A variety of expression may be obtained by using shapes and colors for their own sake in a decorative design.

2. Analysis of form and space. Some artists concentrate on an analysis of form and space. Receding planes may give an effect of distance, and built-up planes will give form.

3. Color. Color may be used as a means of design and express mood.

4. Realistic painting. A realistic painting is an interesting composition of choice of subject, a group of

²⁶Ibid.

facts related to the subject, a sense of color, design, and style.

5. Primitive painting. Primitive paintings display an honest viewpoint of the world with a disregard for perspective, and strong colors used in a decorative pattern.

6. Academic painting. An academic painting portrays light and atmosphere in smooth, sculptural-color areas separated by defined boundaries.

7. Impressionistic painting. Impressionism causes the colors of the spectrum to diffuse in the eye to give an effect of blurred edges.

8. Abstract painting. An abstract painting is a composition in abstract or geometric shapes.

9. Fantasy. Themes of mystery and magic, dream and fantasy are the artist's portrayal of his state of mind and mood.

10. Social criticism. Some pictures are concerned with the problems of man, and his relation to the outer world.

11. Propaganda. An artist may portray the horrors of war to rally the people to the cause of war.²⁷

Experiences and problems in composition.--Since the Latin-American student is more interested in the naturalistic style of painting--and the beginning student must start with simple subject matter--an analysis of the paintings of the old masters and contemporary artists who work in a

²⁷Ibid.

naturalistic or semi-naturalistic style is invaluable in presenting the study of composition.

The following student exercises are suggested:

1. Analyze the main lines and the color organization in paintings of Giotto, Titian, Raphael, Correggio, and in the "Sistine Chapel" by Michaelangelo.

2. Study portraits by Leonardo da Vinci, Anthony Van Dyke, Frans Hals, Sir Joshua Reynolds, Gilbert Stuart, Thomas Sully, Edouard Manet, and Mary Cassatt for placing of a figure in a rectangle.

3. For grouping of figures, examine the works of Velasquez, Rembrandt, Murillo, Millet, Renoir, Copley, West, Peale, Gouse, and Ufer.

4. Analyze the landscapes by Lorrain, Corot, Inness, Cezanne, Constable, Curry, Wood, Benton, Eakins, Hunt, Kent, Hurd, and Lea, and the seascapes by Winslow Homer to find out what constitutes each artist's individual approach to the treatment of space in composition.

5. Consider the still-life paintings by Cezanne, Van Gogh, Brahma, O'Keeffe, and Matisse as examples of how different artists achieve their effects through emphasis upon different art elements.

For his first original compositions the student should select simple subject matter such as a still-life or landscape. After determining the center of interest, the other parts of the picture should be related to this point through

the application of the art elements. Several arrangements of the same subject should first be indicated by rough sketches. From these, the best one may be made into a finished composition.

Advanced Courses for All Junior and Senior Art Students

Introduction

The art courses offered in the junior and senior years are designed to help all students derive immediate esthetic satisfaction through creating works of art, such as drawing and painting; to improve the students' home environment and personal appearance through the application of art knowledge and skills; and to direct those who take all of their electives in art as training for postgraduate employment in an art field.

The division of the art schedule into specialized art courses will eliminate the placing of advanced students with beginning students, as was done under the old two-four program. (See Chapter II, p. 24.) The basic courses, Art I and II, will be prerequisite to the advanced courses. A student who has had Art I and II may elect any or all of courses designated as Art III, IV, V, VI, VII, and VIII.

The Advanced Specialized Art Courses

Art III, IV, and V.--The content of Art III, IV, and V is shown in Table VII.

TABLE VII

JUNIOR AND SENIOR ONE-SEMESTER ELECTIVE ART
COURSES UNDER THE THREE-THREE PLAN

Number of Course	Number of Unit	Title of Course	Number of Credit Units
Art III	I	Art Appreciation; History of Paint- ing	$\frac{1}{3}$
	II	Art Appreciation; History of Sculp- ture and Archi- tecture	
	III	Art Appreciation; History of Minor Arts	
Art IV	I	Costume Design	$\frac{1}{3}$
Art V	I	Interior Decora- tion	$\frac{1}{3}$

The art appreciation units offered in Art III will afford an esthetic knowledge and understanding of art heritage for all students and establish a critical basis of judgment in creative experiences for the student who will explore other specialized courses.

Art IV, "Costume Design," will aid all students in improving their personal appearance and provide training for those who will seek employment in fields pertinent to this course.

Art V, "Interior Decoration," will assist students to better their environment and furnish preparation for occupations relative to interior design.

It is suggested that students who select Art IV and Art V also take courses in Homemaking and Industrial Arts.

Art VI-A and VI-B; --Table VIII presents the drawing and painting courses which are offered in Art VI-A and VI-B.

TABLE VIII

JUNIOR AND SENIOR TWO-SEMESTER ELECTIVE ART COURSES UNDER THE THREE-THREE PLAN

Number of Course	Number of Units	Title of Course	Number of Credit Units
		Drawing and Painting	
Art VIA	I	Life Drawing	$\frac{1}{2}$
	II	Illustration	
	III	Cartooning	
Art VIB	IV	Painting in Mixed Media	$\frac{1}{2}$
	V	Oil Painting	
	VI	Printing Techniques	

These courses are devised for all students who display exceptional creative ability and receive their greatest personal satisfaction from originating works of art. A thorough comprehension of these subjects will be invaluable for those who are interested in the illustrative art profession.

In addition to Art VI A and B, one of the courses offered by the Crafts department would be of value to the art student.

Art VII-A and VII-B.---The elementary advertising art courses, Art VII-A and VII-B, are shown in Table IX.

TABLE IX

JUNIOR AND SENIOR TWO-SEMESTER ELECTIVE ART COURSES UNDER THE THREE-THREE PLAN

Number of Course	Number of Units	Title of Course	Number of Credit Units
		Elementary Advertising Art	
Art VII A	I	Advanced Lettering	$\frac{1}{2}$
	II	Layout	
	III	Poster Design	
Art VII B	IV	Display Advertising	$\frac{1}{2}$
	V	Sign Painting	
	VI	Showcard Writing	

The advertising art courses are arranged for those students who are particularly interested in this field and wish to apply their knowledge to relevant everyday situations, as well as utilizing it in occupations containing elementary commercial art experiences. The mechanical aspects of these courses may appeal to the maladjusted student who does not reveal exceptional ability, but derives satisfaction from a feeling of accomplishment.

It is suggested that students who take Art VII-A and VII-B would derive additional benefits from the offerings of the Commercial Education department.

Art VIII-A and VIII-B.--Table X shows the advanced advertising art course, Art VIII-A and VIII-B.

TABLE X

JUNIOR AND SENIOR TWO-SEMESTER ELECTIVE ART COURSES UNDER THE THREE-THREE PLAN

Number of Course	Number of Units	Title of Course	Number of Credit Units
		Advanced Advertising Art	
Art VIII A	I	Advanced Poster Design	
	II	Package Design	
	III	Direct Advertising	
Art VIII B	IV	Industrial Design	
	V	Reproduction Processes	
	VI	Typography	

The advanced advertising art course is especially designed to meet the needs of the art student who intends to make a career in this field. It affords adequate preparation for entry into the advertising art field upon graduation, or for further specialization in advertising art in college.

It is recommended that students who elect to specialize in Art VIII-A and VIII-B also take Mechanical Drawing, Photography, and Stagecraft, which are offered by other departments.

Summary

The new art course of study has been planned to fulfill the objective of this study: An Art Program for a Latin-American Senior High School. It will be used in the Bowie Senior High School, beginning in September, 1955.

Improved teaching aids and an increased budget will provide for better instructional materials than those heretofore available. More active participation in extra-curricular activities will enrich the esthetic background and furnish practical experiences for all students.

The basic first-year courses, Art I and Art II, offer essential art experiences for the art student who will not complete senior high school, and present a foundation for the specialized courses that will be taken by students who intend to finish the junior and senior years.

Art I and Art II consist of the following units: Color, Design, Lettering, Figure Drawing, Perspective, and Pictorial Composition, with an outline of subject matter for each unit, appropriate illustrations, and suggested exercises and problems.

The advanced specialized courses are designed to satisfy the requirements of individual students who are interested in pursuing a specific phase of art for their own improvement or enjoyment or to equip the more gifted students for post-graduate employment in an art field.

Art III consists of the three art appreciation units. Art IV offers costume design, and Art V presents interior decoration.

Art VI-A and VI-B are units in drawing and painting.

The elementary advertising art units are presented in Art VII-A and VII-B.

Art VIII-A and VIII-B outline the advanced advertising art courses.

The success of the new art program can be determined only by its application. The writer feels that with the proposed improvements--better teaching aids, increased budget, new classrooms, placement of students according to classification, and the specialized course of study--there will be no difficulty in achieving favorable results.

CHAPTER IV

SUMMARY AND RECOMMENDATIONS FOR FURTHER STUDY

Summary

This study, "An Art Program for a Latin-American Senior High School," was motivated by the realization on the part of the writer that a need existed for a specialized art program to meet the immediate and future requirements of the Latin-American senior-high-school student. It was preceded by ten years of observation and experimentation in the art department of Bowie Junior-Senior High School--a 100 per cent Latin-American high school--in El Paso, Texas.

The study was divided into four parts. Chapter I presented the problem and an outline of the study. The procedure used and the sources of information were explained. A description of the school itself and the social and economic background of the student were related. The racial attitudes and individual differences of the student of Mexican descent were analyzed, and the general educational outlook was described.

Chapter II presented the senior-high-school art program under the old two-four plan. The general philosophy of Bowie Junior-Senior High School was stated and the art

objectives of the old program were outlined. The requirements for teachers, data for appraisal of students, and the grading system were explained. The curriculum of Bowie Junior-Senior High School under both the two-four and three-three plan was given in table form. The inadequacies of the teaching aids and the art budget under the two-four plan were discussed.

The new art program under the three-three plan was introduced in Chapter III. Improvements in teaching aids and the art budget were suggested. The excellent record of Bowie art students in extra-curricular activities was reported with recommendations for participation in other projects. The new course of study with its application to the needs of the Bowie senior-high-school art student was explained. The basic first-year courses were described in detail and the advanced specialized courses were outlined.

Recommendations for Further Study

It is recommended that the new program be put into effect in September, 1955, and its application and results be studied for continuous revision and improvement. Search should be continued for additional and improved teaching aids and the resources of the community further investigated. The welfare and individual needs of the Latin-American senior-high-school student must be the primary consideration in additional studies.

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